1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

584 him verbally (give *gali*), take all kinds of liberties with him and try
252 their best to make him lose his temper. He is supposed to take no
[578] notice of this but to remain calmly at his work. After the *lawa* is prepared (the man does not prepare all that is required) it is put into
[532] a new *ghara* decorated with pictures representing females. Sometimes other articles are also put into the *ghara* —uncooked rice, bits of *supari* nut, *haldi* and two-pice coins. When prepared at the bride-groom's house the *lawa* is kept to be taken with the boy's party on their trip to the girl's village for the *sadi* and is there mixed with the *lawa* prepared in the girl's house for use at the time of the wedding. The preparation of the *lawa*, which is made a day or two before the group
[574 leaves for the wedding, is made the occasion for the reconciliation of
626 estranged relatives within the village and the consequent restoration
578] of friendship. This reconciliation may also be extended to any member of the *kurhi* with whom there have been unhappy relations.

584 (b) *Marriage Booth: Marhwa.* In the meantime there has been
349 far more to do at the girl's house where the actual wedding is to take place, for the wedding booth (*marhwa* or *mandap*) must be constructed there. This is usually set up in the courtyard immediately in front of the girl's house. In this booth the essentials of the marriage ceremony are performed and the sacred pole is fixed at its centre. Male relatives of the bridegroom help to build it, but women must have nothing to do with its construction. Before the men who come to work can actually start operations the bridegroom must have his body
[302 rubbed with *til* oil mixed with *haldi*. The anointing should be done
602 by his sister or another close female relative and he should then be
593] dressed in clothes which have been dipped in *haldi* water. The construction of the *marhwa* may now begin.

The *marhwa* is constructed of prescribed kinds of wood. Its
584 size varies, but is usually about eight feet square and six to seven feet
349 high. Nine poles are used in its construction, including the central
824 post, called the *magrohan*, which however does not reach up to the roof. *Saleh* (*Boswellia serrata*) is the most favoured kind of wood and if procurable is preferred, both for the framework of the booth and for the sacred pole at its centre. The eight remaining poles are arranged so that there are three on a side. Text figure 21 will make this clear.[1] If *saleh* wood is not available, *gular* (*Ficus glomerata*), *sal* (*Sheora robusta*), *char* (*Buchanania latifola*) or even bamboo are permissible. The central post, however, must be of *saleh* wood and they search far and wide until they have found it. The leaves of the banana plant are tied to each of the eight poles and over the top. The

[1] [on p. 86.—Analyst]

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PLATE XX.

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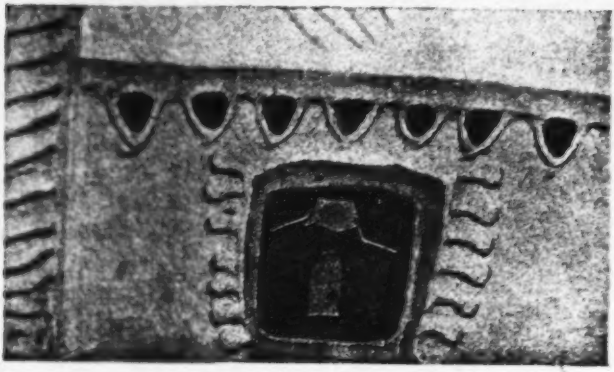

Leaf Cup set in decorated niche in outer Wall.

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Peacock Design beside the Threshold of a Kol Dwelling.

[FACING p. 244]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

535 right hand to make certain movements with the fingers similar to snapping. The accompanying pictures, show something of the nature
535 of the movements described.[1] The singing, which on this particular occasion was at the time of the *gauna*, was said to be *gali* or abuse.
533 The women frequently started a song and sang two or three lines of the same, while the men remained silent except for their instruments. Then the men would answer in two or three lines and the women remain silent, though frequently making movements with the hands, or turning. Finally they all sang together. The men would frequently stop all of a sudden while a woman sang a solo which sometimes came from one and sometimes from the other dancer.

532 ART AND WORKMANSHIP. Our study of the Kols was disappointing in the results it yielded in the field of art, for we found practically no evidence of Kol art. Nothing which they make or draw or paint seems to be characteristic of them alone, and there is little they do in imitation. They do not ordinarily decorate their houses differently from their Hindu neighbours. Occasionally the doorways have a picture representing a peacock, as indicated on plate XX. The peacock motif was also found on the urns where wheat was stored.
[825] Certain non-Kol houses, however, sometimes had the same symbol. There is apparently no taboo connected with the peacock, and the work was said to be entirely decorative. At the *holi* season the walls of the house which face the courtyard are frequently decorated with various figures. Plate XXI gives an idea of how this is done, and the drawing on the wall contains representations of tigers,
[563] peacocks, birds, sunflowers, men, flowers in a pot, and a house. It was said that women and boys do this work, never the men.

463 Kols seem to be deficient in handiworks of any sort. They
285 never make baskets, wooden dishes, *dholaks*, beads nor ornaments;
301 they do no sewing, nor making of clothes nor embroidery work. The
322 mattress makers, the Kathariyas, come the nearest to having a handi-
294 craft, but it is not generally practised even by them. Most Kols will
296 mend clothes, if necessary, and this is mostly done by the men. There is the usual great need for handicrafts so sadly undeveloped in rural
283 India. Occasionally they make their own beds and cots, and rope
312 for them is obtained from the stalks of rice called *bagai*. Such ropes are also used for drawing water from the well. Sometimes they
324 fashion their own grinding mills from flattish stones by a chipping process. The children have no toys with which to play and none are
524 constructed for them by their parents. Boys sometimes make a very
857 inferior type of bow and arrow with which to hunt birds.

1 See plate XIX.

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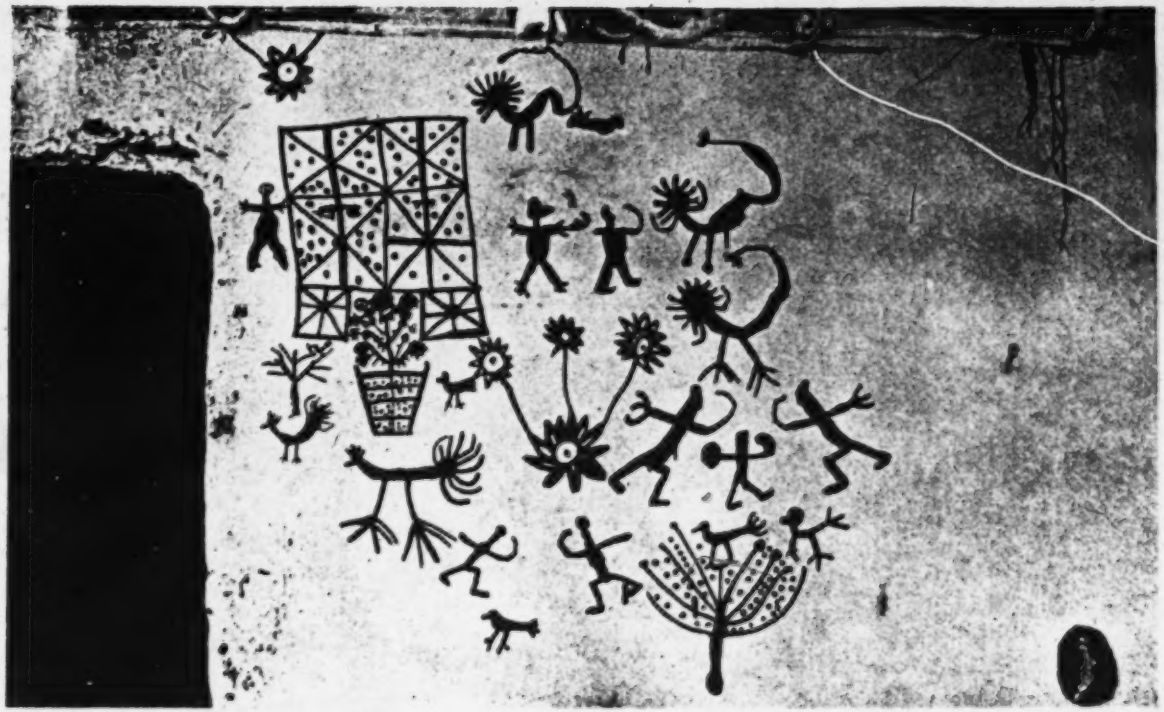
PLATE XXI.



Designs on the wall of a Kol House in Garha. The Figures represent a House, Sunflowers, Men, Tigers, Peacocks, Birds, Flowers and Trees. Dwelling Place of a Devi is at the lower right hand corner.

L:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37